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ABSTRACT

This Quinmester, 9-week course of study is intended to develop discriminating listening habits as a preparation for intensive study of various specific periods of music (see SO 007 734-736). Some introductory work in music is suggested, with interest being the main criteria for selection of students. Twelve course objectives are listed involving the student's ability to identify specific musical characteristics and pertinent background information. Course content includes notes to the instructor and 25 basic compositions for listening. The course syllabus describes activities and perceptions to be gained during each of the 9 weeks with the last week consisting of a period of review and assessment. Resources for students and teachers conclude the guide. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 007 737

DIRECTED LISTENING TO MUSIC

MUSIC

5634.59

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 096205

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DIRECTED LISTENING TO MUSIC

COURSE NUMBER: 5634.59

Written by Grace Chambers

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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I. COURSE TITLE

DIRECTED LISTENING TO MUSIC

II. COURSE NUMBER: 5634.59

III. COURSE DESCRIPTION

Emphasis in developing listening skill through study of music literature.

IV. COURSE ENROLLMENT GUIDELINES

This course is intended to develop discriminating listening habits as a preparation for intensive study of the various specific periods of music. Completion of Music Laboratory III and/or An Introduction to Music Listening are not specifically prerequisite but serve as guidelines in enrolling pupils in the course. An interview or interest-oriented test will give the instructor an indication of the sincerity of the pupil's interest in listening to music. Pupils need not be performers, but neither should the course be closed to potential music majors.

V COURSE OF STUDY OBJECTIVES

1. Pupils will learn to listen with concentration on specifics in music.
2. Pupils will develop understandings of form and style through listening.

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3. Background information about the composer and the age in which he composed will be related to the listening material.
4. Pupils will demonstrate ability to follow a score of music being heard and to select specific patterns or motives to match the performance.
5. Pupils will recognize differences between soft and loud, long and short, and fast and slow, and be able to accurately describe music heard within these terms.
6. Pupils will identify the performing medium by ear from the following choices: band, orchestra, chorus, string ensemble, or brass choir.
7. Pupils will evince further auditory discrimination by selecting type of voice (soprano, alto, tenor, bass) organ, piano, or specific instruments heard.
8. Pupils will select the mode of a number heard: major, minor, chromatic, or atonal.
9. After repeated hearings, pupils will identify the form of the music studied.
10. Pupils will recognize and describe the following: contata, theme and variations, fugue, suite, symphony, opera, sonata, program music, concerto, mass, tone poem, and ballet.
11. On hearing a number played, pupils will be able to name the composition, the composer, and tell something about the form and medium used in the performance. (This, of course, will involve music studied during this quinmester).

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12. Upon hearing a composition, pupils will recognize the metrical pattern: i.e., duple, triple, quadruple, syncopation, non-metric, or irregular.

VI. COURSE CONTENT

NOTE: The literature of music is such a large part of our total cultural heritage that it is a basic obligation of education to pass this heritage on to succeeding generations. There is no music too good for pupils to hear since each will respond to it at his own level. The music remains the same but the responses change as the pupil matures.

The teacher will attempt to establish an atmosphere appropriate to the mood of the music with the goal of aiding pupils to hear as much as possible in each piece of music. Themes, patterns of tone, and rhythms should be identified along with other characteristics and features of the music. The more completely the pupil hears, the more completely the music can communicate its message.

Recordings of good tone quality by artists of recognized musical integrity should be chosen.

Suggested core for listening: The following twenty-five basic compositions represent almost all mediums, forms, periods, and nationalities of music literature.

Bach, Cantata No. 140, Wachet auf, ruft uns die Stimme

Bach, Passacaglia and Fugue in C Minor (organ)

Bach, Suite No. 3 in D Major for Orchestra

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Bartok, Quartet No. 5 (strings)

Beethoven, Symphony No. 5 in C Minor

Bizet, Carmen (opera)

Brahms, Symphony No. 3 in F Major

Chopin, Sonata No. 2 in B Flat Minor, Op. 35 (piano)

Copland, Music for the Theatre (orchestra)

Debussy, Prélude à l'Après-midi d'un Faune (symphonic poem)

Handel, Messiah (oratorio)

Haydn, Quartet in E Flat Major, Op. 33, No. 2 (strings)

Hindemith, Sonata No. 3 For Piano

Mendelssohn, Concerto in E Minor For Violin and Orchestra

Mozart, Don Giovanni (opera)

Mozart, Symphony No. 40 in G Minor, K. 550

Palestrina, Missa Brevis (a cappella choir)

Puccini, La Boheme (opera)

Ravel, Bolera (orchestra)

Schubert, Die Winterretse (song cycle)

Schumann, Fantasiestücke (piano)

R. Strauss, Till Eulenspiegel (symphonic poem)

Stravinsky, Petrouchke (ballet suite for orchestra)

Tschaikovsky, Nutcracker Suite (orchestra)

Wagner, Tristan and Isolde (opera)

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

Week I: Tone Quality

A. Set up criteria for listening

1. Concentrate on the music
2. Avoid talking to or listening to classmates during the music.

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3. Why it is important to hear music more than once

a. Familiar patterns, generally, are more pleasing

b. Cannot "hear" all that goes on at one time

c. Need to overcome careless listening habits and be able to shut out noise distractions

d. Helps to overcome pre-formed preferences and prejudices.

B. What to listen for

1. Form

2. Performing medium

3. Style

4. Mood

5. Tone

a. Pitch - highs and lows

b. Duration of tone - basis of rhythm pattern

c. Intensity - loud and soft

d. Quality - timbre, characteristic tone quality and color

6. Melody line

7. Harmonies

8. Rhythms

C. Discuss class experiences in listening

1. Concerts attended

2. Broadcasts and recordings enjoyed

3. Participation in performances

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D. Listening for tone quality

Bach, Cantata No. 140; Wachet auf, ruft uns die Stimme: "Zion hört die Wachter" (chorale, tenors in unison)

Bizet, Carmen: "Séguidille" and "Habanera"

Brahms, Symphony No. 3 in F Major: III.

Mendelssohn, Concerto in E Minor for Violin and Orchestra: II.

Ravel, Bolero (orchestra)

Schumann, Fantasiestücke, Op. 12 (piano): No. 2, "Aufschwung", No. 3, "Warum", No. 4, "Grillen"

Week II: Rhythms

A. Time elements in music

1. Tempo (Italian word meaning speed) markings

a. Degrees indicated formerly by general terms

(1) Presto - very fast

(2) Allegro - fast

(3) Vivace - lively

(4) Moderato - moderately

(5) Andante - Moderately slow

(6) Adagio - slower than andante

(7) Lento - slow

(8) Largo - very slow

b. Beats are series of regularly spaced pulses, the faster the tempo, the more frequent the beat; slower the tempo, the longer the time between the beats.

FAST .....

SLOW . . . . .

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(1) Ritardando (rit.) - a gradual decrease or relaxation of tempo, often used at the end of a composition

(2) Accelerando (acc.) - a gradual increase of speed

2. Meter

a. Grouping of the pulses in music

b. Written score is indicated by time signature

(1) Shows number of beats to a measure (measure indicated by vertical lines drawn through staff)

(2) Much of our music has the same number of beats to each measure

(3) First beat of each measure is usually given stress or accent (waltz, march)

c. Most common

(1) Two beats per measure (duple)

(2) Three beats per measure (triple)

(3) Four beats per measure (quadruple or common)

(4) Two or more groups of three beats to a measure (compound meter 6/8, 9/8, 12/8)

d. Use of irregular meter

(1) Tschaikovsky, Sixth Symphony: II (Five beats to a measure)

(2) Modern compositions often change time signature every few measures - Stravinsky, L'Histoire due Soldat

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(3) Combinations of several different meters result in complex time factors and produce interesting effects.

e. Some music (plain song) is non-metric

(1) No fixed groupings of beats, no time signature, no bar lines

(2) Twentieth century example - Charles Ives, Concord Sonata

f. Orchestra, band and choral conductors indicate the beats of a measure

(1) What can you determine about the meter of a number from watching a conductor?

(2) "Conduct" a rhythm pattern from "Waltz of the Flowers" from Tschaikovsky's Nutcracker Suite.

(3) "Conduct" a rhythm pattern for the "Hallelulyah Chorus" from Handel's Messiah

(4) How did these vary? What would you add to the beat pattern to indicate the mood or style of each?

3. Rhythm - difficult to define, but to be considered herein as the time element in music.

a. Accent

(1) Stress or emphasis on note to make it louder

(2) May be on first beat or other beats in measure

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(3) When appearing in a series of regularly recurring beats it produces rhythm.

b. Duration

(1) Combinations of tones of different durations (alternating long, short; two long, one short; one long with several short) produces rhythm. Bach's Passacaglia in C Minor is based on theme of alternating long and short notes in triple meter.

(2) Combination of accent and duration

(a) "Home on the Range" first two measures

DURATION ... .

ACCENT . . . .

c. Character

(1) May be strong or weak

(2) Regular, patterns are repeated

(3) Irregular, patterns are constantly changing

(4) Simple, patterns made up of only a few note values

(5) Complex, accent and duration patterns are many and varied

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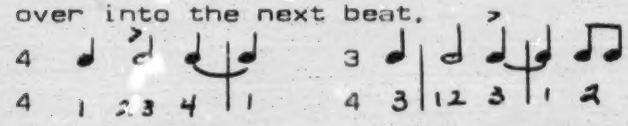
(6) Syncopation, weak beat is accented and held over into strong beat or tone after the beginning beat is carried over into the next beat.



Most music includes all three time factors (tempo, meter, rhythm) which give an infinite variety of character to music. To change only one factor while keeping the others constant demonstrates the importance of each time element in music, i.e., change the tempo marking of Chopin's Funeral March.

B. Listening for Rhythm

Comparison of tempi:

Chopin, Sonata No. 2 in B Flat Major, Op. 35 (piano): III, IV.

Mozart, Symphony No. 40 in G Minor, K. 550:IV (compare tempo and meter)

Duple and Quadruple meter:

Prokofiev, March, From Love of Three Oranges (orchestra)

Tschaikovsky, Nutcracker Suite (orchestra): "Chinese Dance", "Dance of the Reed Flutes", "Dance of the Sugar-Plum Fairy", "Russian Dance"

Triple meter:

Bach, Passacaglia and Fugue in C Minor (organ): Theme

Bizet, Carmen (opera) "Séguidille"

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Brahms, Wiegenlied

Compound meter:

Hindemith, Sonata No. 5 for Piano: I

"Home on the Range" (to be sung by class)

Irregular meter:

Bartok, Quartete No. 5 (strings): I, III

Copland, Music for the Theatre (orchestra): II

No meter:

Gregorian chant

(copies of the following chants may be xeroxed and given to each student to sing, play, and/or analyze)

From the Bible we have learned to think of music as the divine art. The oldest song recorded is that of Moses in the fifteenth chapter of Exodus, "I will sing unto the Lord, for He hath triumphed gloriously."

The oldest song book is the Psalter, the one hundred fifty Psalms of David. They constitute the very backbone of both the Hebrew and the Christian liturgies. "There can be little doubt that the Hebrew Temple Music was the head-water from which flowed the early Christian Plain song." (A History of Music, Stanford-Forsythe)

The birth of Christian music is recorded in the Gospel of Matthew: "And when they had sung a hymn,

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they went out into the Mount of Olives." The hymn referred to is generally believed to be Psalm 117, "O Praise the Lord All Ye Nations". Historians believe this to be the same tune as that for Psalm 114, "When Israel Came Out of Egypt", which they sang before the Last Supper.

In early church history, the Christians borrowed melodies from the Hebrews, Greeks, and other sources. St. Ambrose, Bishop of Milan (340-397) began selecting the most apropriate chants for the Church services, but it remained for Pope Gregory the Great (540-604) to fix the method for performing the antiphons and Psalms. This style is still known as the Gregorian Chant.

1. Oh, praise the Lord all ye nations
2. For His mercy is upon us:
confirmed
1. praise Him all ye people.
2. and the truth of the Lord for-ev- er.
remaineth

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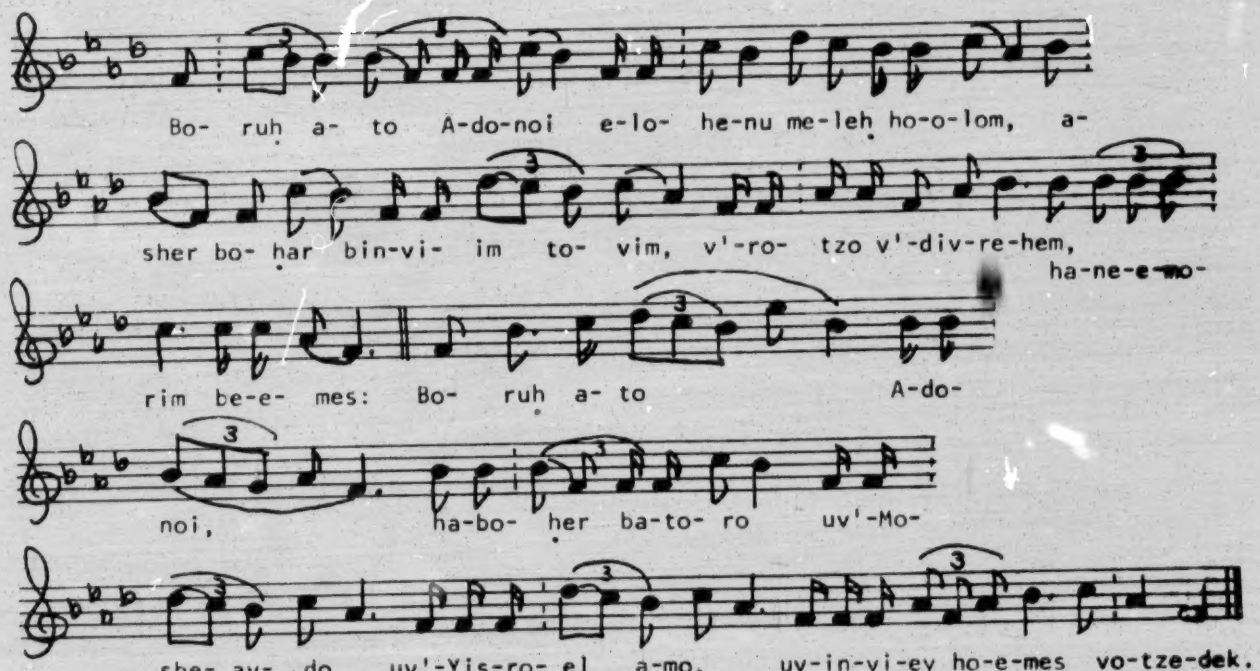
KYRIE

Mode I 10th Century

BIRHOT HAHAFTARAH


Bo- ruh a- to A-do-noi e-lo- he-nu me-leh ho-o-lom, a-
sher bo- har bin-vi- im to- vim, v'-ro- tzo v'-div-re-hem,
ha-ne-e-mo-
rim be-e- mes: Bo- ruh a- to A-do-
noi, ha-bo- her ba-to- ro uv'-Mo-
she- av- do uv'-Yis-ro- el a-mo, uv-in-vi-ey ho-e-mes vo-tze-dek.

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KYRIE ORBIS FACTAE

Missa Dominicalis
10th Century

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Strong rhythm:

Dukas, The Sorcerer's Apprentice (orchestra)

Morley, Now Is the Month of Maying (madrigal, a cappella) (may be sung by class)

Weak rhythm:

Debussy, Prélude à l'Après-midid d'un Faune (symphonic poem)

Palestrina, Missa Brevis (a cappella choir): "Kyrie"

Wagner, Tristan and Isolde (opera): Prelude to Act I

Regular patterns in rhythm:

Ravel, Bolero (orchestra)

Chopin, Etude in G Flat Major, Op. 25 No. 9

Irregular, complex rhythm:

Bartok, Quartet No. 5 (strings): III

Copland, Music for the Theatre (orchestra): I

Syncopation:

Debussy, Children's Corner Suite (piano): "Golliwog's Cake-walk"

Gershwin, Preludes (3, piano)

Week III: Melody (tune, air, theme, melodic line)

A. Define--a series of consecutive tones and pauses of varying pitch and duration that form a musical idea.

B. Properties

1. Rhythm
2. Dimension
   a. Short fragments of melody are called motives.
   b. Melodies may range the full gamut of the scale, or include only a few notes.

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3. Direction

a. Contour of the melodic line determined by musical idea

b. Special effect created by static lack of movement

c. Progression

(1) Conjunct - step wise

(2) Disjunct - skipping

(3) Combination of the two

C. Function

1. Musical idea around which composition is constructed

2. Theme recognition is of primary importance to the enjoyment of the listener

3. Determines the character of the composition

D. Listening for melody

Review: Bach, Passacaglia in C Minor

a. Rhythm - alternation of long and short notes

b. Range - extended with skips of octaves and sixths

c. Length - eight measure melody

d. Register - generally low, though theme is repeated in upper register toward the end

e. Direction - ascends to climax in third full measure and descends to close on low note

f. Progression - combination of conjunct and disjunct

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Length:

Bach, Suite No. 3 in D Major for Orchestra: Air (long line)

Strauss, R. Till Eulenspiegel (symphonic poem) (listen for short line theme)

Range:

Beethoven, Symphony No. 5 in C Minor: III first theme (wide range)

Stravinsky, Petrouchka (ballet suite for orchestra): "Russian Dance" first theme (wide range)

Sibelius, Finlandia (tone poem for orchestra): main theme (narrow range)

Register:

Haydn, Quartet in E Flat Major, Op 33, No. 2 (strings): IV opening theme (high)

Stravinsky, Firebird Suite (orchestra): opening theme (low)

Direction (at beginning):

Beethoven, Symphony No. 5 in C Minor: III First theme (up)

Copland, Music for the Theatre (orchestra): IV First theme (down)

Stravinsky, Petrouchka (ballet suite for orchestra): "Charlatan's Solo" (flute up-down)

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Progression:

Brahms, Symphony No. 3 in F Major: First movement, opening theme is disjunct; Fourth movement, opening theme is conjunct

Mozart, Symphony No. 40 in G Minor, K. 550: First movement, themes a and e are conjunct, themes b and c are disjunct

Week IV: Harmony

A. Definition--a vertical concept based on a combination of tones sounded simultaneously.

1. Chord construction (play and sing)

a. Triad (1-3-5)

b. Chord of the seventh (1-3-5-7)

c. Chord of the ninth (1-3-5-7-9)

d. Addition of non-chorded tones for more careful and complex effects

2. Chord progressions

a. Harmonic rhythm

(1) Chord changes made rhythmically

(2) Chord changes independent of rhythm pattern

(3) Chord maintained for some length of time

Examples: Wagner, Prelude to Das Rheingold

Beethoven, Sonata for Piano, Op. 2 No. 1 (the concluding passage)

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3. Consonance - quality of repose and relaxation

   Example: Hayden, Quartet in C Major for Strings, Op. 76, No. 3, Second movement

4. Dissonance - qualities of unrest or tension

   Example: Schoenberg, Quartet No. 4 for Strings

5. Diatonic - few altered notes

   Example: Home on the Range

6. Chromatic - many altered notes

   Example: Wagner, Prelude to Tristan and Isolde

B. Listening for Harmony

Diatonic: Palestrina, Missa Brevis (a cappella choir): "Kyrie"

Ravel, Concerto in G Major for Piano and Orchestra: II

Chromatic: Wagner, Tristan and Isolde (opera): Prelude to Act I

Simple: Hayden, Quartet in C Major, Op. 76, No. 3 (strings): II theme

Complex: Stravinsky, Petrouchka (ballet suite for orchestra)

Consonant: Morley, Now is the Month of Maying (madrigal, a cappela)

Dissonant: Bartok, Quartet No. 5 (strings)

Harmonic Rhythm:

Bach, The Well Tempered Clavier (harpsichord or piano); Vol. I: Prelude No. 1 in C Major - regular, one harmony to a measure

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Chopin, Mazurka in A Flat Major, Op. 59, No. 2- irregular, frequent changes

Wagner, Das Rheingold (opera): Prelude to Act I - static

Week V: Tonality

A. Determines the key center, closely related to harmony

1. Extended compositions usually have more than one key though the main key is strongly felt throughout.

2. Key changes

a. Major to minor, minor to major

b. To related Fifth or Fourth

c. Chromatic

B. Modality

1. Scale system before 1600 which conveys some feeling of a key center [tonal in broad sense]

2. Modern composers have used modal harmonic effects

Examples: Debussy, La Cathedrale Engloutie

Vaughn Williams, Fantasy on a Theme of Thomas Tallis

C. Tonal obscurity [no key feeling]

1. Polytonality - simultaneous combination of two or more keys

2. Multitonality - rapid shifts from one key center to another so entire key feeling is disturbed. [Twentieth century composers frequently employ this]

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3. Atonality - a negation of key feeling (example: twelve-tone technique of Arnold Schoenberg)

4. Microtonality - division of the octave into more than customary twelve different tones

D. The Listener and Tonality

1. More familiarity with tonal music, hence, it is usually preferred

2. Need to hear the "less-tonal" music more often and with a receptive attitude - it is largely an "acquired taste".

E. Listening for Tonality

Key schemes: Chopin, Sonata No. 2 in B Flat Minor, Op. 35 (piano): III - principal keys are B Flat Minor, D Flat Major, B Flat Minor

Schubert, Die Winterreise (song cycle): No. 7 - principal keys are E Minor, E Major, E Minor

Modern: Debussy, La Cathédrale Engloutie (piano)

Polytonality: Copland, Music for the Theatre (orchestra)

Atonality: Ruggles, Men and Mountains (orchestra)

Multitonality: Prokofiev, Lieutenant Kije Suite (orchestra): "Kije's Wedding" - first theme

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Week VI: Texture - characteristic disposition and relationship of melodic and harmonic factors in music (warp and woof of music)

A. Types of Harmonic Textures

1. Monophonic - Single melody with no accompaniment (plain song)
2. Homophonic - Single melody accompanied by subordinate chords (Folk song with guitar accompaniment)
3. Polyphonic - two or more melodies of equal importance sounded simultaneously
   a. Contrapuntal
   b. Fugue
   c. Canon
   d. Motet
   e. Madrigal
4. Nonmelodic - Harmonic sounds obscure, virtually no melodic content - (Examples: Honegger, Pacific, Varese, Ionization

B. Sonority - quality of richness

1. Greater number of parts - gives more sonority
   a. Symphony orchestra
   b. Eight-part vocal music
   c. Elaborate chordal accompaniments
2. Closer spacing of tones - gives richer or thicker texture

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3. Low register, a thick sonority
4. Multiple timbres (full orchestra or chorus) is richer than solo instrument or quartet of single timbre
5. Single composition does not always maintain the same type of texture
   a. May change from thick sonority to thin quality
   b. Monophonic to homophonic, or polyphonic to nonmelodic

Example: Mozart's String Quartet in G Major, K. 387 begins contrapuntally with thin texture but in 17th measure becomes homophonic. Textures and sonorities change often throughout.

C. Listening for Texture

Monophonic Texture:

Debussy, Prelude à l'Après midi d'un Faune (symphonic poem): opening flute solo followed by homophonic texture

Polyphonic Texture:

Handel, Messiah (oratorio): "For Unto Us a Child"

Homophonic Texture:

Mendelssohn, Concerto in E Minor for Violin and Orchestra: II

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Nonmelodic (minimum melodic texture)

Chopin, Sonata No. 2 in B Flat Minor, Op 35 (piano): IV

Rich, heavy sonority:

Brahms, Symphony No. 3 in F Major: I opening theme

Thin, light sonority:

Delibes, Lakmé (opera): "Bell Song"

Variable texture:

Ravel, Boléro (orchestra) changing sonority

Week VII: Dynamics - intensity of music, full range from very hard to very soft

A. Terminology is generally Italian

1. forte - loud
2. piano - soft
3. variations of each mf through ffff and mp through pppp
4. crescendo
5. decrescendo
6. diminuendo

B. Expression

1. Volume increases or decreases with increase or lessening of tension

C. Listening for Dynamics

Grieg, Peer Gynt Suite No. 1 (orchestra): In the Hall of the Mountain King -increase of volume and dynamics

Haydn, Symphony No. 94 in G Major: II - sudden forte chord after soft beginning

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Honegger, Pacific 231 (orchestra) - increase of volume and dynamics

Ravel, Bolero (orchestra) - gradual orchestral crescendo from beginning to end

Schumann, Fantasiestücke, Op. 12 (piano): No. 2 - contrast and graduations of dynamic level

Week VIII: General Principles of Music Structure

A. Theme

1. Musical idea

2. Melodic, rhythmic and harmonic elements

B. Unity

1. All parts and sections combine one or more subordinate themes

C. Variety

1. Modification of theme

a. Melodic

(1) Tones of theme altered

(2) Addition of ornamentation (trills or mordents)

b. Rhythmic

(1) Altering note value

(2) Changing accents

(3) Changing meter

c. Harmonic

(1) Change of accompanying patterns

(2) Change of chords

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d. Tonal

(1) Theme repeated in different keys

(2) Change of mode

D. Timbre

1. Assigning a given theme successively to different instruments - (Ravel, Boléro)

2. Change of register of theme from high to low or vise versa

3. Changing accompaniment patterns

E. Contrast

1. Structural

a. Pattern of themes (A-B-A, A-B-C-A)

b. Use of different themes

2. Thematic changes

a. Melodic

b. Rhythmic

c. Harmonic

3. Key

a. Change of mode between sections

b. Change of key between sections

F. Tempo

1. Marked changes between and within principal sections

Example: Handel, Violin Sonata in D Major - four movements--slow, fast, slow, fast markings

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2. Complete change of time signature

G. Other Structural Variations

1. Change of register (high - low)

2. Orchestral timbre (one quality contrasted with another)

3. Sonorities (few instruments or parts against many)

4. Textures (homophonic against polyphonic)

5. Meter (three-four contrasted with four-four)

6. Dynamics (loud - soft)

7. Length

a. Shorter compositions are generally simpler

b. Longer compositions involve more complexity of structure

H. Listening for Structure

Bach, Cantata No. 140, Wachet auf, ruft uns die Stimme - variety: opening chorus, 2nd chorus for tenors and final chorale all make use of same hymn tune

Hayden, Quartet in C Major, Op. 76, No. 2 (strings): II - variety by accompaniment and register

Mozart, Don Giovanni (opera): Overture has contrast of tempo and key between andante introduction and molto allegro section

Schubert, Die Winterreise (song cycle): No 11 - contrast of tempo and meter; No. 1 Unity of accompaniment and theme with contrast of keys

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Week IX: Review and Assessment

The first part of this week should be used for general review with opportunities for pupils to ask to hear specific compositions again, ask questions, compare notes and reactions.

Give pupils a list of key words and composer's names as study aids. However, the idea of Directed Listening to Music is to create a climate favorable to sincere and thoughtful listening to music rather than to teach quantities of facts and meanings.

The goal is enjoyment of quality musical performances and to develop an appetite for more.

The last two days of the quinmester should involve an assessment as described in X.

VIII RESOURCES FOR STUDENTS

The recordings listed should be available in listening centers or in the music room when students have unstructured time.

Concerts

Music news in periodicals or daily paper

Copland, Aaron - What to Listen for in Music, McGraw Hill, 1957.

Sacher and Emersole - The Art of Sound (An Introduction to Music) Prentice-Hall, 1971.

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IX RESOURCES FOR TEACHERS

Copland, Aaron. What to Listen For in Music, rev. ed., McGraw-Hill, 1957.

Ewen, David. Ewen's Musical Masterworks, rev. ed., Vail-Ballou Press, Inc., 1967.

Getz, Russell P. "The Effects of Repetition on Listening Response", Journal of Research in Music Education, Vol. XIV. No. 3, Fall, MENC, 1966.

Haack, Paul. "A Study in the Development of Music Listening Skills of Secondary School Students", Journal of Research in Music Education, Vol. XVII, No. 2, Summer, MENC, 1969.

Music Educators National Conference. The Study of Music in the Elementary School - A Conceptual Approach, MENC, 1967.

Music Educators National Conference. Music in General Education, MENC, 1965.

Miller, Hugh M. Introduction to Music, Barnes & Noble, 1958.

Sacher and Emersole, The Art of Sound (An Introduction to Music) Prentice-Hall, 1971.

X. ASSESSMENT

Each pupil will write a condensed statement which evaluates the course in relation to his own musical growth and progress.

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Each instructor should devise a test appropriate to the maturity and musical sophistication of the pupils in the class. The test should include:

1. Recognition of: high and low (pitch), long and short (duration) and various rhythm patterns in material dictated or played.
2. Aural and visual recognition of the themes of several of the compositions most seriously studied.
3. Selection of a style of a composition heard from a given list.
4. Writing of short rhythmic and melodic phrases from dictation.
5. Recognition of major and minor mode in a melody heard.

Teacher evaluation of the pupil's growth and progress is also a valid and important factor in assessment.